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ABSTRACT

This handbook was developed for the University of Southern California "Daily Trojan" student newspaper staff and the School of Journalism. It is a compendium of suggestions based on the problems that inexperienced reporters, copyreaders, and new staff members encounter. Contents include "In General," which discusses censorship, responsibility, and standards on the "Daily Trojan"; "Reporting," which examines the role of the reporter, journalistic accuracy, and information gathering; "Copyreading," which reviews editing policy and rules; "Pictures," which stresses accuracy in cutlines and the importance of cropping; "Proofreading," which treats the kinds of corrections that may be made on proofs; and "Stylebook," which sets down principles of style to ensure consistency. (RB)

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# HANDBOOK FOR JOURNALISTS

by
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ds 201 114

## FOREWORD

This handbook was first published, in multilithed form, in 1965 for the guidance of staff members of the *Daily Trojan* and of students in writing and editing classes in the School of Journalism. A revised second edition, in the present format, was published in 1970. Valuable advice and criticism in preparing this third edition was contributed by three senior editors of the *Daily Trojan*, Bernard Beck, Richard Wiseman, and Peter Wong. This edition was published for the School of Journalism by the University of Southern California Press under the direction of Clarence N. Anderson, university editor.

R.H.C.

June 1972

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# IN GENERAL

For anyone seriously interested in publications or informational work of any kind, working on the *Daily Trojan* may easily be the most valuable experience of his university career. There is no preparation for journalism that compares with actual publication of a newspaper. Students in the School of Journalism are fortunate to be able to benefit from an arrangement under which work on the *Daily Trojan* is available in connection with writing and editing classes.

## Advancement

There are about a dozen salaried positions on the *Daily Trojan*. The experience and the prestige to be gained from these positions are more important than the money, however. Advancement comes to those who show initiative and interest. It is not enough just to report for lab sessions; there is too much to learn. Staff members who volunteer their services on days besides those when they are required to work are the ones likeliest to advance.

Intelligence and writing ability are great helps, but they are not enough by themselves. Interest, energy, and willingness to work are equally important, and sometimes more so. Every year we have good writers who get nowhere on the *Daily Trojan* because they have not exerted themselves to find out what makes things tick, and to make themselves as useful as possible.

Staff members who show potential are deliberately shifted from one assignment to another with the object of grooming them for bigger things and at the same time giving them an opportunity to prove themselves.

## Eligibility

Membership on the staff is open to any regularly enrolled student. It is not necessary to be a major in any journalism sequence, nor even to take any journalism courses. In practice, however, nearly all staff members are enrolled in journalism courses.

Students with ambitions to advance on the *Daily Trojan* or to make careers in journalism cannot start work on the staff too soon. It is not necessary to wait until enrolling in a reporting class to join the staff; freshmen are invited to sign up at once. Similarly, reporters who aspire

to advance should seek experience in copyreading and in work at the University Press, where composition and page makeup are done, without waiting until they are enrolled in the copyreading class (Journalism 207).

## Censorship

Although the adviser to the *Daily Trojan* works closely with the staff, his role extends to technical matters alone—writing, editing, headlines, and makeup. There is no censorship of the content of the *Daily Trojan* by anyone, faculty or otherwise. The decisions on what is to be printed, both news and editorials, rest with the editor and the staff members to whom the editor delegates this authority.

The laboratory sessions are carried on under the direct supervision of the student editors. Close contact with them is maintained by the faculty concerned, however, to judge the quality of work being done by each student so that it may figure into the course grade.

## Discipline

The authority of the editor and his subordinates is final. Arguing with the decisions of the editors cannot be tolerated, nor can insubordination. Staff members damage their chances for promotion by acquiring reputations for being argumentative and uncooperative. No one can give orders who has not first learned to take them.

## Cooperation

Among the qualities essential to advancement on the *Daily Trojan* is the ability to get along with people. Beginners should show a willingness to learn, to take instruction, and to follow orders. By the same token, staff members who use their first positions of supervision or responsibility to be dictatorial or unreasonable are unlikely to go any farther. Teamwork is as essential here as it is in any cooperative activity. Arguing, defiance, and insubordination only hinder the job of getting out the paper, and increase the chances of error. In learning to work harmoniously with others, staff members have the opportunity to acquire a faculty that will serve them to great advantage all through life, no matter what vocation they pursue—and this ability often is more important to advancement than talent.

Many of the new reporters each semester are former high school and junior college editors. They do not always find it easy to adjust to suddenly finding themselves in subordinate positions. Sometimes they think they know more than the editors they are assigned to work for, and sometimes they may be right. But everyone must prove himself from scratch on the *Daily Trojan*. Taking a high-handed or superior attitude is no way to make a good impression as a beginner, no matter how much one knows.

## The Daily Trojan's Job

Staff members of the *Daily Trojan* should keep in mind that the newspaper serves several

important functions. First, it is the chief medium of communication for the university community, and as such it is considered important enough so that it continues to publish during the summer, though on a reduced basis, when the population on campus is relatively small. And, as already pointed out, it is the laboratory in which future journalists learn and practice their skills.

## Standards of Publication

We cannot exercise too much care in doing as good a job as possible. Misspelled names and words and factual errors reflect discredit on the whole staff, and tend to make the paper an object of mistrust and even ridicule. College dailies tend to be judged by their readers by much the same standards applied to professionally produced papers, even though they are being produced by students. In a way, this is not fair. But staff members should and do usually regard this as a great challenge. The fact is that the typical college daily in this country is technically superior to the average professional daily, but this is nothing to brag about. We must aim for the standards of the BEST newspapers.

The *Daily Trojan* staff has a responsibility to reflect credit on the university. This can be done in many ways. First, by being as careful and accurate and as technically competent as possible. Next, by practicing RESPONSIBLE journalism. The duty to reflect credit on the university does not mean abstaining from criticism. Criticism can be useful and constructive, and the administration has shown no signs of a desire to squelch or even bobble criticism.

## Responsibility

But with freedom must come responsibility and fairness. News stories that contain criticisms of some person or activity should also include a statement of the other side of the question. Talk with a spokesman for the activity criticized and get HIS version of the matter before rushing into print. College journalists sometimes go off half-cocked. Controversial questions do not necessarily have two sides; often they have several sides, and the responsible journalist gives them all a fair hearing. Writers of editorials and columns should also exert every effort to inform themselves on ALL SIDES of the issue being discussed. The writer may come to either an adverse or a commendatory conclusion, but his editorial will be better balanced, more considered, and more persuasive for having taken account of the opposing arguments.

The editor should take great pains to fairly reflect community opinion by publishing letters to the editor. A special effort must be made to give a hearing to readers who are critical of news stories, who disagree with editorials, or who point out factual errors.

## Editorials

No editorial should be based on a campus development that has not been reported in the news columns. To do otherwise

in effect makes the editorial column the vehicle of reporting, and that is not its function; its function is analysis, comment, and opinion. An editorial may, of course, appear simultaneously with a news story on which it comments.

## Publicizing Events

Although it is the duty of the *Daily Trojan* to publicize events on the campus, this must not be done at the expense of news values. There have been times, for example, when unimportant events were publicized with disproportionate display headlines, which left nowhere to go when an event of the first importance came along. Headlines and play should be assigned on the basis of relative interest and importance. Editors should also guard against overplaying advance announcements of events by running similar stories day after day. This bores the reader, detracts from the space available for new news, and in fact defeats the purpose of publicizing the event. It tends to make the *Daily Trojan* a dull paper.

If an advance announcement is to be repeated at any length, it should not simply be a rearrangement of facts previously presented to the reader. The succeeding story should have a new angle and preferably a whole new approach. Repetition of information in much the same form makes a newspaper take on much the same character as a wastebasket, and tends to arouse about as much interest in the reader. The city editor, in particular, should be alert to what has run, in what form, and at what length, to prevent undue repetition.

## Writing to Size

Instead of assigning a story to be written to a given length so that it will fill a space of given size, it is better to give the story what it deserves, and have ready enough short (two-paragraph or so) stories to plug holes. When a story has to be expanded two or three inches to fill out a hole in the dummy, padding and loss of interest result. Shorts selected for page one should, of course, be something of interest. Brief rewrites of News Bureau handouts may serve this purpose.

## Good Housekeeping

The city editor and the news editor are responsible for seeing that the city room and the copyreading room are kept in a reasonable state of order. Files should be returned to their places after they are used. Papers and debris of any kind should not be allowed to accumulate on desk or table tops. Trays and dishes should be returned to the Grill. The copy-desk should be cleared off when staff or class members leave the room.

## Keeping Posted

It is essential that every member of the staff READ CAREFULLY through the *Daily Trojan* every day. This is a pro-

fessional responsibility. There is no other way to acquire the information necessary to write and edit the news intelligently as it develops from day to day.

It is a primary responsibility of the city editor to keep a datebook in which future events are noted, so that advance notices and coverage may be given in an orderly manner. Scrupulous care in making entries in the datebook will save wasted effort and confusion.

Staff members should also read carefully the critical comments on the content of the *Daily Trojan* that are posted on the city room bulletin board. This is one of our principal means of what industry calls quality control. In this way staff members become aware of our errors and shortcomings so that they may be avoided in the future, to the end of steadily improving the newspaper. Attention to these critiques is a required part of the instruction in the reporting and news editing courses.

Every staff member is required to master, as soon as possible, the Stylebook that constitutes the last part of this book.

## Reader Comes First

This booklet is a compendium of suggestions prompted by the problems that inexperienced reporters and copyreaders often encounter. It is based on recurrent difficulties and is intended to help new staff members avoid them. Remember, however, that there are few, if any, ironclad rules governing newspapering, except the one calling for accuracy, factual and mechanical. If rules get in the way of the clearest possible presentation—the form that will get the idea across to the reader most effectively — they can and must give way. The best rule, perhaps, is "Learn the rules, so that you may violate them wisely." The most important thing to remember always is that we are working FOR THE READER. Shortcuts that make our own job easier are to be avoided if they interfere with clarity and readability — and generally the shortcuts common in journalistic writing do interfere. Put yourself constantly, in your imagination, in the place of the reader who knows nothing about what you are setting out to tell him.

Although, for convenience, the material in the rest of this booklet has been classified under headings, all staff members should familiarize themselves with the whole booklet as soon as possible. Much of the material under "Reporting" is applicable to copyreading, and vice versa.

# REPORTING

Reporters are expected to keep their eyes and ears open at all times for story possibilities. The competent reporter does not passively wait for assignments, but exercises initiative and imagination to generate ideas for stories on his own. Reporters are advised, however, to check first with the city editor before beginning work on a story that has not been assigned, to prevent duplication of effort. There are limitless possibilities for feature stories, for example, in telling the history of some campus feature or institution or tradition, or in describing some activity (such as the Campus Police) and telling how it operates.

## Role of the Reporter

The reporter stands as an interpreter and explainer between the news source and the reader. There is no excuse for his putting down in a story some statement he does not understand himself. If the reporter does not understand his own writing, how can the reader be expected to make sense of it?

If the reporter encounters anything in an interview or in a news release that is not completely clear to him, it is his responsibility to ask the questions and get the information necessary to make it clear.

"That's what my news source told me" or "That's what it said in the release" is no excuse for an incomprehensible statement in a story. It indicates only that the reporter has fallen down on his job.

Before turning in a story to the city desk, the writer should read through it carefully to correct errors and improve it as much as possible. Reporters should also note carefully changes that have been made in their stories as they appear in print, with a view to understanding the reasons for the changes.

The assignment of reporters to beats offers opportunities for them to demonstrate energy and initiative. Reporters should be certain they become acquainted with and at least occasionally see the heads of the activities to which they are assigned, even though someone else may be designated as the source of information to be given out. The news source must be visited weekly. In many instances, reporters might begin with a feature story about what the activity does, how it is organized, its size, its history, and whatever else might be of interest as a means of introducing it to readers.

## Gathering Information

The competent reporter asks his news source questions about every aspect of the subject at hand, and returns with more information than he will put in the story. This gives him the background necessary to an intelligible, rounded account. Good reporting takes initiative and imagination on the part of the reporter; it is not just a matter of passively serving as a receptacle or conduit for whatever facts the news source happens to think of. The reporter should place himself, in his imagination, in the place of a reader who may be interested in the subject but knows nothing about it. The good reporter develops an intelligent interest in whatever subject he is assigned to write about.

Young reporters are sometimes reluctant to ask for explanations of what they do not understand lest they should appear ignorant. The more experienced the reporter, however, the more questions he asks. It is seldom that news sources are not glad to explain. It is obviously much better for the reporter to ask questions than to have an incomplete or puzzling story appear in the paper.

## Libel

This is a large subject, which is explored in more appropriate detail in journalism courses. These brief comments are intended only as a general warning. Do not assume that student newspapers and editors cannot be sued; they can and have been. Remember, too, that the university will also be held responsible. The greatest dangers of libel in the stories that appear in the *Daily Trojan* have to do with reflections on a person's ability to perform his job, or on his mental competence (usually done jokingly, but a serious matter nonetheless). A few years ago the paper and the university were threatened with suit by doctors whom the paper had charged with tardy attention to a student who died of a heart ailment. This would have been difficult to prove if true, but the worst part about it was that the paper had gone off half-cocked, and the charge was not true, as the doctors were able to show. Fortunately they settled for a retraction.

Great care should be exercised in statements that imply that a professor or anyone else is incompetent at his job. It may be true, but it is damaging and often impossible to prove. The paper is liable for what appears in a letter to the editor, even though the damaging statement may be one with which the paper disagrees.

It is also very dangerous to imply that someone does not have full possession of his faculties, even if this is done as a joke, or that he drinks or was drunk on some occasion, or under the influence of marijuana or drugs. The fact that we quote someone as making a libelous statement does not place the responsibility on the person who made the statement; if we print it, *we* are responsible, and may be sued. Be wary of ANY statement that tends to expose someone to scorn or ridicule. Even if true, such statements may not be provable, and

even if both true and provable they may still be in bad taste or cruel. Editorial and other criticisms of student officers and the like should be aimed at the way they perform their duties; beware of criticizing the person as an individual.

The fact that a statement is made in jest, no matter how obviously, does not exempt it from the danger of libel. Making fun of people as individuals requires very deft handling to avoid both libel and bad taste. Ventures into satire in SoCal magazine on occasion have exhibited incredible cruelty against the defenseless.

Editors who are in doubt whether some statement they are considering publishing may be libelous should seek expert advice on the matter.

Most problems of libel, however, arise not out of deliberately critical statements but out of carelessness with small facts, such as names and identifications, or from sloppy writing in which the writer actually conveys something different from what he intended.

## Taste

The appearance of four-letter words and occasionally of pictures that offend traditional standards of propriety has presented problems in the college press in recent years. The University of California had a committee of nationally known newspaper editors conduct a study of this practice on its campuses. Serious questions of continuing support for school papers have arisen at many schools as the result of this kind of thing, and at Fresno support for the college paper was withdrawn. There have been some difficulties here on this score.

In these circumstances, the School of Journalism and the university administration are caught in the middle between the complaints of outraged parents and alumni and the defense of press freedom for the newspaper. It is difficult to explain why a student newspaper should be permitted to print words that the young journalists know they will not be allowed to use once they get jobs in the outside world, since none but the so-called underground papers publish such language.

Before permitting the publication of obscenities or vulgarities, an editor would do well to consider the damage that may be done. Serious consequences can follow from flouting accepted standards. For example, the publication of an indecent picture resulted in the indictment of a UCLA editor on a charge of obscenity.

## Mechanics

A reporter writing a story is required to type, at the upper left-hand corner of the first page, his own name and the phone number at which he can be reached in the evening. The city editor should turn back stories not carrying this information.

Begin the story about a quarter of the way down the first page, to allow for notations at the top. Triple-space all copy. Do NOT divide words at the ends of lines; this only raises questions about hyphenation for the com-

positor, because the lines as set in columns will not break in the same places as in the typed version. For example, dividing the word *breakthrough* at the end of a line may cause the compositor to wonder, if it occurs in the middle of a line, as it may when he sets it, whether it is intended to be given *break-through*. Resolve any doubts about hyphenation, one and two words, and the like by using the dictionary.

Do not use any word whose meaning you are not absolutely certain about. If it is a word you do not use every day, even if you are certain of its meaning, look it up to check the spelling. When the writer has gone out of his way to use an unusual or a foreign word and then misspells it he makes a particular fool of himself.

Never strike over letters; an *e* over an *o*, for example, or anything else. If you make an error, STRIKE OUT THE WHOLE WORD with X's or Z's and start over so that everything that stands is clean and perfectly legible.

If a story runs to a succeeding page, type *more* at the bottom of the preceding page. Always use an end-mark to indicate the end of the story; the cross-hatch (#), centered, is satisfactory for this purpose.

## Leads

Try to start a lead with something interesting. Avoid beginning with the name of, say, a speaker unknown to readers, followed by a longwinded identification of him, and then, finally, the topic of his speech (Sexual Morality in the Andes). In a case like this, the topic is generally the most interesting thing, and should be placed foremost. To avoid making the lead too long or complicated, the speaker's title and other information about him may be saved for the second paragraph.

Instead of writing:

"According to Secretary Shirley Gibson, the guest speaker at the luncheon to be held at the Commons Restaurant Oct. 8 will be Dr. Gerald Smith, district superintendent of schools at Pasadena"

Make it:

"Dr. Gerald Smith, district superintendent of schools at Pasadena, will address a luncheon Oct. 8 at the Commons Restaurant."

This brings the interesting fact to the front, a principle that should always be followed. In this case, the identity of the source is of no importance and simply clutters the lead, so it has been omitted. If it is desirable to include such information, put it in the second paragraph or even later.

Stories about speeches are often led off in some such deadly fashion as this:

"Arthur C. Clarke, science fiction author, discussed the space program and the future of an advanced communications system yesterday in Bovard Auditorium."

Instead of handling it this way, which probably only repeats information already given in announcements of the speech, base the lead on the most interesting or significant thing the speaker said:

"Television sets will be used for personal communication, as

well as to receive programs, within a few years.

"This was the prediction of Arthur C. Clarke..."

Do not attempt to get all the so-called W's (who, what, when, where, why) into the lead. This makes for too complicated an introduction; more, usually, than the reader can grasp without going through it twice, and he may be in no mood to do this. Concentrate on the *what*; that is, summarize the story in the most concise and interesting way you can. Some newspapers place limits of 20 or 30 words on leads. Arbitrary limits of this kind are undesirable, because they hobble the writer on the occasion when he may need to exceed them and can effectively and clearly do so. But, in general, a lead should not exceed three to five lines.

## Smoothing It Out

A good test for reporters (and copyreaders, for that matter) to apply to writing, to achieve smooth and direct expression, is: Would I *say* it this way if I were talking instead of writing? Putting things the way they would naturally be spoken is the way to avoid involved construction and other common faults. Reading a sentence aloud is a good test. If you stumble in doing so, you may be sure the reader will stumble too.

## Editorializing

Statements of opinion should not be given without attribution in news stories any more than in headlines. This applies to judgments of merit, commendations, and the like. Tell whose opinion it is; don't make it look as if it's the *Daily Trojan's*. Opinions of the writer and evaluations belong in reviews, columns of comment, and the editorial columns, not in news stories. Do not state accusations against people in such a way as to give the impression they are fact; always be certain they are ATTRIBUTED. A statement like "His neglect of duty resulted in the charge" is glaringly unobjective; saying it this way implies the subject did indeed neglect his duty. Putting it another way, great care should be exercised lest it appear that the paper is taking sides in a controversial matter.

## Completeness

Give all the explanation necessary so that a story will stand completely on its own feet. Don't assume that the reader has memorized some material fact that appeared in print last week, or even yesterday. A long story on the announcement by a candidate that he would seek the student body presidency neglected, for example, to point out that he was the first candidate to announce, and also omitted to give the date of the election. Of course, it is impractical to repeat the whole background of a running story every day, but it is easy and highly advisable to summarize it in a paragraph or two.

## Characterization

Avoid excessive characterization. After saying in the lead that two professors of physical

education will attend a convention, do not refer to them in the next paragraph as "the two professors." Say *they*. Use pronouns whenever possible; it makes for smoother, uncluttered writing. But be sure the antecedent (what the pronoun refers to) is clear to the reader. Also avoid excessive counting, as exemplified by repeating *two*.

After a person, place, or thing has once been fully characterized or described, refer to him or it thereafter by the briefest description possible. If you are writing about a hotel porter, for example, after having initially identified him as such, refer to him thenceforth simply as *the porter*, rather than *the hotel porter*.

Use *it*, not *they* or *who*, to refer to organizations. Some reporters jump from singular verbs to plural pronouns in the same sentence, indicating they do not have their wits about them: "The administration obtains advice on such subjects, but they do not always follow it." *It does not always follow it*, to accord with the singular verb *obtains*.

Such misuses of *they* and *their*, with single verbs ("The team is proud of *their* season") are sometimes called "the adolescent *they*."

Refer to students of this (or any other) university as men and women, not boys and girls.

## Modifying Elements

Avoid starting sentences with such modifying elements as "A Rhodes scholar, he..." This is not wrong but it is overdone in newswriting and has come to be characteristic of journalese. Be certain, too, that when you do start a sentence this way, the modifying element has some logical connection with the rest of the sentence. Not "A hodcarrier in his youth, the scholar has made a specialty of microscopic organisms."

## Quotations

There is no reason why a story should not start with a direct quotation. Often such a statement, judiciously chosen, will give the substance of a speech or an interview better than anything else. Care should be exercised, however, not to base the lead (and thus, probably, the headline) on some stray fact out of context, whether a direct quotation or something else, that will distort or misrepresent the total effect of what was said.

## Attribution in Quotation

It is unnecessary to give more than one attribution in a continuing quotation:

"This year's activities on the campus will be sponsored by the new organization," Smith said.

"The purpose of the program is purely informational," he added. *He added* or any other form of repeated attribution is superfluous. The second sentence should have read, "The purpose of the program is purely informational." (Omitting *he added*.)

On the other hand, beware of the floating quotation—a direct quotation that does not have any direct attribution whatever. Even though there can be no mistake about who is talking, it is

considered essential to use *he said* (or whatever).

Don't break into a quotation too soon for the attribution. This is a meaningless trick and it annoys the reader. For example: "We must," he stated, "run the risk. . ."

Instead of this, make it, "We must run the risk of making mistakes in order to progress and acquire the benefits of a new method," he said.

Don't use *according to* in attribution; it casts a shadow on the credibility of the speaker (and it is also backhanded). Instead of making it "Something will come of this, according to John Jones," write "John Jones said something will come of this."

Young reporters tend to overuse *explained* in attributing statements that are not really explanations. Don't be afraid of *said*, nor of repeating it. If you are desperate for variation, it is better to use neutral attributives like *observed, remarked, added, continued* than inappropriate ones like *insisted* (when there is no insistence) or *contended* (when there is no argument).

*Said* is preferable to *stated*; *stated* has a formal tone that is usually inappropriate to quotations in newspapers.

## Quotations Overused

Do not use direct quotations for commonplace announcements; indirect quotation is preferable here.

"A long-time influential and colorful figure in San Francisco's upward spiraling artistic whirl, Kenneth Rexroth will speak at 11 a.m. Thursday in Hancock Auditorium," Dean Homer Jones announced.

Apart from the fact that the statement is a little flossy, direct quotation of this kind is not suitable for the lead, which should have stated simply that Rexroth will speak. He might have been characterized as an influential literary figure, however. To simplify a lead of this kind, place the name of the person announcing the speech in the second paragraph.

## Fragmentary Quotations

Avoid fragmentary quotations, but when they are used, do not begin them at an awkward point, separating an article from its noun, or a preposition from its object, or an auxiliary from the main verb. Avoid quoting single words. Quote only substantial parts of a statement.

## Technical Matter

Many speeches and special lectures on the campus are specialized or technical. It is the reporter's job to present them intelligibly to the reader. If a speech cannot be reported without the use of unintelligible technical terms, forget it; it is not a suitable subject for a newspaper. On the other hand, reporters should not hesitate to ask news sources what they mean by some unfamiliar expression or concept. Such terms should be explained in the story.

Be careful to tell WHERE any event, including a speech or lecture, was held, and under whose sponsorship. This is material

information and the reader is entitled to it. The size and reaction of the audience also are often matters of interest that reporters neglect to mention.

If a statement by a professor or someone else is the subject of a story, tell the reader what the circumstances were. If it was an interview, SAY SO.

When speaking of events, such as entertainments, not on the campus, we should state WHERE they are to be held. Give at least the community, and a street address if possible.

When a building (such as a theater) is named without a location the assumption is that it is located on the campus. The Stop Gap Theatre, for example, need not be identified as on the campus. But buildings elsewhere should be identified by address.

Don't use or if you are editing, allow to pass in copy a word whose meaning or spelling you are unsure of. LOOK IT UP.

## Names

The first time a person is mentioned in a story, the full name must be given: Dean Martha Boaz (NOT Dean Boaz). One initial is insufficient: Dean Martha Boaz (NOT Dean M. Boaz). The full first name, first name and middle initial, or two initials are required. Use the style the owner himself uses for his name, except that if he uses one initial, give his first name (Sol Hurok; NOT S. Hurok).

It is generally considered inappropriate to refer to a woman by her last name alone (Jones), without some title such as Miss, Mrs., Prof., etc., even in a headline. This, however, like the use of Ms., has become a stylistic matter that, as far as the *Daily Trojan* is concerned, is left to the discretion of the editor.

Do not refer to a person by a nickname (e.g., "Happy") without having first identified him by his full and true name; and do not do so then unless he is widely known by the nickname. More latitude in this respect is permitted on the sports pages.

Reporters are required to pencil *cq*, and circle it, over every name in a story to indicate that the spelling has been checked. Squaring (i.e., enclosing the name in a rectangle with a copy pencil) may also be used for this purpose. Copy readers should double check. Use the *Campus Directory*, the student telephone directory, the list of student names in the student affairs office, the biographical list in the back of *Webster's New Collegiate Dictionary*, and *Who's Who* as appropriate. If necessary, call the library of the *Times*, or the reference department of the Los Angeles Public Library to check facts or names. The News Bureau is a good source of facts about the university.

The reference desk in Doheny Library, though it does not offer phone service, is another source of information.

## False Titles

Avoid the use of so-called false titles; this is journalese, and also causes confusion over capitalization. Instead of "musician Joseph Doakes," "waitress Susie Roe" make it "Joseph Doakes, a musician"; "Susie Roe, a waitress."

Don't pile up titles or occupational descriptives before a name. It makes for unreadabil-

ity. Use the appositive construction instead, and set appositives off with commas: Instead of "Occidental College graduate and Councilman W.G. Thomas," make it "Councilman W.G. Thomas, an Occidental College graduate."

## Omission of *The*

Don't leave *the* off the beginning of any sentence in the delusion you are streamlining your style. This is journalese. It makes the copy harder to read and makes it sound like a telegram.

## Inversion

Avoid standing sentences on their heads by starting them "Bringing aerospace technology down to earth will be..." or "Performing at the coffee house is..." This kind of inversion is tiresome and a hallmark of journalese. Vary sentence structure by starting with subordinate elements, not by inversion. Example: "After the lecture, questions were answered"; "To obtain the data, students were surveyed."

## Which-Hunting

When you come to *which* in a sentence, put a comma before it. If the comma won't do, change the *which* to *that*. The point of this little routine is to help you determine the difference between restrictive and nonrestrictive clauses. Nonrestrictive clauses are set off by commas, restrictive clauses are not. It is actually unimportant whether *which* or *that* is used to introduce a restrictive clause, although *that* is preferred.

The same decision, whether the clause is restrictive or nonrestrictive, must be made concerning clauses that begin with *where, who, when*. If you are uncertain about the difference between a restrictive and a nonrestrictive clause, look the subject up in *Words on Paper, A Dictionary of Usage and Style*, or *Writer's Guide and Index to English*, all in the journalism library. The grasp of this distinction is essential. Almost without exception, a *who*-clause following a person's name is nonrestrictive, and must be set off. This is true also of a *which*-clause following a proper name ("They saw the Sphinx, which seemed as inscrutable as ever").

Remember that appositives must be set off by commas: "William Jones, *a student*, received the award"; "The speaker, Lucy Barnes, was late." One of the most frequent errors in both writing and editing is to leave out either one or both commas in this construction.

## Time Elements

Do not put the time element after the subject, as in "Dr. Herbert Harvey, professor of psychology, yesterday warned students..." It should be "warned students yesterday." This mannerism of journalese sometimes leads to atrocities like "Dr. Herman Jones Tuesday announced..." in which it may look as if Tuesday is the doctor's last name. You would not *say* something like "I today registered for next semester." Don't

write it, either; it looks twice as bad as it sounds.

Do not say of an event that it will happen *this* Sunday or that it happened *last* Wednesday. *This* and *last* are superfluous. Give the day alone, if it is within a week of the time of publication. If it is more, give the date alone (Feb. 17), omitting the day unless there is good reason for including it.

Remember that, since the *Daily Trojan* is a morning newspaper, what is referred to as *today* in a story is the writer's *tomorrow*; the writer must always be looking ahead to the fact that his story will appear in the paper the next day after writing (or, in the case of a story to appear on Monday, three days later). To prevent confusion, don't use *yesterday* and *tomorrow* in stories; name the day of the week instead. *Today* in a news story means, obviously, the day of publication.

There is rarely any point in giving the day of the week on which a *past* event occurred. The only reason for doing so in reference to a *future* event is helping the reader decide whether he will be able to participate. Usually the day of the week is omitted in both instances unless, as stated, the event falls within a week of the day of publication, in which event the *date* is omitted.

Young journalists sometimes have the idea that time-elements should be set off with commas, and write things like "Twelve faculty members were named, Wednesday, as recipients of awards" or "The Farm Workers' Theatre will perform today, at 8 p.m., in the Auditorium." The commas are wrong in such constructions.

Do not say in a lead that something happened *recently*; this advertises the fact that the story is an old one. Say instead, "James Jones, professor of anthropology, *has been* appointed . . ." (instead of "was recently appointed . . ."), and give the date of the event, if necessary, lower in the story.

When writing a news story from a press release or other announcement about some future event, check the date given for it against the calendar, especially to see that day and date correspond. If they do not, consult the news source. Double-check your news story against your source material to make certain you have copied off the date of the event correctly. Copyreaders must be scrupulous about seeing to it that any time element used in a headline corresponds with what the story says.

## Consistency

Be careful not to interject unexplainable or surprising or incongruous elements or facts into stories without explaining them. For example, this sentence appeared in the middle of a story about a seminar on aerospace technology.

"The other two speakers will talk on waste disposal and the handling of juvenile delinquents, respectively."

The reader was certain to be baffled by the connection between space technology and juvenile delinquency. Actually there was one, and the story should have briefly explained it. A copyreader encountering something jarring like this in a

story, should see that an explanation is added.

## Checking with News Sources

It is a misguided idea that a reporter demeans himself, somehow, by checking his work with the source of information. This notion, together with the fact that a part of our staff is always inexperienced, can cause some colossal goofs. Checking a story with the source for factual accuracy is not the same thing as submitting it for censorship. This source should not be permitted to influence anything but the facts.

Reporters should check direct quotations as given in news stories with the source to be certain they are accurate. Spare no effort to ensure that your story is correct, factually and mechanically.

## Use of the Telephone

Courteous and effective use of the telephone is highly important, because the *Daily Trojan* (like newspapers in general) must depend on it so heavily.

To begin with, answer the phone "*Daily Trojan*," not "Hello." Do not insult, disparage, or argue with anyone who is helpful enough to telephone us a story. Regardless of what your opinion of it may be, take down the information and make such use of it as is directed by the city editor. THANK PEOPLE for telephoning.

The reasons for ordinary courtesy should not have to be given and no space will be wasted on them here. But newspapers must rely on help from outside their own staffs. A person who has been rudely or brusquely dealt with on the telephone is unlikely to call again. On the other hand, if he has been courteously treated, he will have a friendly feeling for the paper and may be the source of valuable and helpful information in the future.

Rudeness on the telephone, as anywhere, is childish and unprofessional. The *Daily Trojan* has often been the subject of complaints in this respect.

City room telephones are not to be used for personal calls. Check with the city editor for the procedure governing long-distance business calls.

## Stylebook

Mastery of the *Daily Trojan Stylebook* is a must for every member of the staff. The editors should know every detail of style without having to look anything up. New reporters must familiarize themselves with the *Stylebook* immediately. This can be done only by reading through it carefully at frequent intervals, and by looking up every doubtful point when writing or editing. The city editor should turn back to reporters stories that do not properly conform to style, and see that the necessary corrections are made by the writer. This is one way that new reporters learn style. This, of course, does not relieve copyreaders of the responsibility to edit for style.

# COPYREADING

The duty of the copyreader is to understand everything that passes beneath his pencil. His job is to serve as a conduit and an interpreter between the news source and the reporter, on the one hand, and the reader, on the other. He has no business passing any statement that he does not understand, any more than the reporter has writing what *he* does not understand.

To the competent copyreader, everything that he edits is fair game. If he finds the structure of a sentence is clumsy, he rearranges it. He approaches names with skepticism and checks their spelling. He verifies dubious facts. In essence, the copyreader takes responsibility for correctness and clarity. He does not pass any word he does not understand; he looks it up, to make certain it is correctly spelled and properly used. He has full freedom to make changes but he also has the responsibility to know what he is doing, and above all must be careful not to change the sense or effect, or to introduce new facts unless he is positive of them.

Many errors appear in the paper because the copyreader or the proofreader is uncritical or inattentive to his job. Copyreaders and proofreaders, not to mention reporters, often make the wrong assumption that although a given statement makes no sense to them, it will probably be understood by readers. This is an irrational and irresponsible idea.

## How to Read Copy

Effective copyreading (and, for that matter, proofreading) requires a drastic change in reading habits for these purposes. Students, who ordinarily read with facility, have become accustomed to skimming along as fast as the difficulty of the material will permit. But for copyreading and proofreading it is necessary to slow down almost to a dead halt. Not only must each word be examined individually; each letter of each word must be examined to ensure that they are all there, and in the right order. Punctua-

tion, sentence structure, and facts all must be critically and carefully scrutinized. Copyreading and proofreading are far from ordinary reading; they must be done word by word.

## Checking

It is inexcusable to fail to use the sources of information available. A copyreader, using a pocket dictionary that listed *unionist* without the definition, only as a variant of *unionism*, wrote a totally erroneous headline in which a management spokesman was described as a unionist. Pocket dictionaries are not very satisfactory except for spelling. It is better to use the unabridged dictionary in the copy room. With respect to definitions, it is invaluable in that it gives sentences showing how words are used.

Take nothing for granted. Names must always be checked. A reporter misspelled Heifetz as Heifitz because it appeared that way in an old *Daily Trojan* that he was using as a source of information. When we misspell the names of world-renowned people, we are advertising, to an audience that is better educated and more critical than that of most newspapers, that we are either careless or ignorant.

When uncertainty arises over the spelling of a name or a word, it is better to look it up than to ask someone. People often mistakenly think it is a disgrace to admit they do not know something, and consequently when asked will guess at a spelling. Looking it up will also save the time sometimes wasted in long debates by copyreaders over correct spelling.

## Use a Pencil

When editing or correcting copy, use a soft pencil with a thick lead (Eagle Draughting No. 314), so that errors can be erased. Do NOT use a pen. Use an art gum eraser, which will remove the pencil marks but not the typing. Do not use erasable typing paper to write news stories.

## Legibility

When copyreaders or reporters write in a correction on a piece of copy, they should take pains to do it LEGIBLY. This applies also to the writing of headlines. Print, if necessary, and be careful to distinguish between upper- and lower-case letters. The typesetter should not have to guess about any longhand correction or addition.

When you make an editing correction on a piece of copy, do it DECISIVELY; press on the pencil hard enough so that your marks are unmistakable.

If a paragraph requires considerable revision in longhand, retype it, cut the original version out and paste the retyped version in place. NEVER write corrections or additions vertically along the margins of the page.

## Unnecessary Changes

New copyreaders tend to become drunk with power; that is, they feel impelled to exercise their authority by making changes whether necessary or not. The copyreader must have a good reason for every change he makes. Don't rearrange things just to be doing something.

## Revision

If a reporter has backed into a story, that is, has put the important point of it at the end of the lead or somewhere else, it is the copyreader's duty to rewrite the lead. But then be sure the rest of the story falls into place.

## Cutting

Cutting stories is an art, and must be done with great care. Preferably, a story should be cut from the bottom, and it should be written in the first place so that this can be done; that is, by leaving the least important matter to the end.

But it is not always possible or desirable to write the story this way. When cutting must be done from the middle, the person doing the cutting must make certain he is not taking out information on which something later in the story depends. For example, in one story, the description of the part to be taken by some of the speakers at a luncheon was cut out. The subsequent naming of those people without any indication why then made no sense. If a story is cut anywhere but at the end, it must be READ THROUGH afterwards to make certain it still hangs together. Ideally, cutting should be done by the writer.

When striking out a word, draw a line firmly through it, leaving it still legible. Do not scribble or scrub over it, because this makes erasure difficult if restoration is desirable later, as sometimes happens. Do not use the delete mark in copyreading; this is a proofreading mark that is necessary because corrections in reading proof must be made in the margin.

## Double-Checking

No story should be set in type without having been copyread by someone OTHER THAN THE WRITER, no matter what the writer's position on the staff. Copyreading is done because writers, even the best of them, tend to be blind to their own oversights. It provides a double check.

Similarly, no headline should be set in type without having been checked, in itself and against the story, by someone other than the writer of the head. Preferably such checking should be done by the news editor in charge who has overall responsibility. Heads should be checked again on the page proof to be sure they are pertinent and that they are matched with the correct stories. This applies also to cutlines.

## Headlines

It is dead-dog journalism to announce prominently one day that something is going to happen, and then follow up the next day by saying it did happen. Headlines like this indicate, for one thing, that the copyreaders are not reading the paper to see how the previous day's stories were handled.

For example, another headline read, "Goldberg Lauds Corps." But there are numberless corps. He was talking about the *Peace* Corps, and the head should have said so.

Another head, "Professors in Agreement/On Existing Censor-

ship," conveyed just the opposite of what the writer intended it to. The head said that the professors concur on censorship, but the story said they agreed censorship is *an evil*. If the second line had read "On Evil of Censorship" it would have improved matters.

And still another, "USC Business School Continues Unique Plan" was too vague. The head should have given some idea what this unique plan was instead of referring to it in general terms.

Do not use anonymous attributions in headlines in this fashion: "University Has Improved — Professor." This form of headline is permissible but only with the *name* of a person that is well enough known to be recognizable.

## Tests for Headlines

Two tests may be applied to judge a headline. One is that a headline should be easily expandable (like a telegram) into an ordinary sentence by supplying nonessential words, such as articles.

The other is that it should not be necessary to read the story to understand what the headline means. The fact that a headline fits the count assigned does not make it acceptable; it must also meet other requirements. Acceptability will be decided by the news editor. Rejected headlines must be rewritten.

Although some compromises are necessary to meet the requirements of small space, the best headline is one that uses the same language that would be used in text. Avoid slang in headlines like *nixes, fink out, stick-up*. This kind of language makes an unfavorable impression.

## Padding

Avoid padding headlines; that is, including words that are unnecessary or redundant, just to fill out the line. For example, in "Coed Groups Elect New Spring Officers," *New* is obviously padding. *Now* also is often padding, as in "Plans Now Under Way for President's Ball."

Headlines should be as pointed, direct, and explicit as possible. Inexperienced copyreaders tend to write bushelbasket or wooden or tent-like heads like "Research Program Approved," or "Experts to Gather," which could fit any of a thousand stories. TELL WHAT KIND of a research program, or be specific in some other respect. But be certain the head precisely fits the story—that it says no more and no less than the story does.

## Splitting

The rule against breaking on sense or splitting, that is, ending a line on a preposition, on the *to* of an infinitive, or on a modifier that depends on something in the next line, applies only to the TOP line of a headline. It does not apply, that is, to the second line of a three-line lead. Decks may split on any line.

The rule against splitting is not observed on the Daily Trojan, and it is observed in editing class lab sessions only long enough so that students learn what a split head is and how to avoid it.

## Cagers to Attempt Bruin Upset

### Hope to Ease Frustration of Close Defeats

### Demand Heads

We do not use so-called demand heads, those that lack a subject and start with a verb, in the *Daily Trojan*. (Example: "Denounces/Dry Lectures/By Professors").

A *deck*, however, may start with a verb as long as the implied subject is the same as the subject that has been expressed in the main headline.

In the example above, the deck begins with *Hope*, a verb, and its subject obviously is *Cagers*, the subject of the main head.

### Repetition

A deck may not restate an idea, repeat a word, nor contain another form of a word that appears in a headline.

Example:

*Resignation* (below) not only is too closely related to *resigns*, but also causes the last line of the deck to be wasted on restating an idea given in the main head.

### Base Heads on Leads

The headline should be based on the LEAD PARAGRAPH of the story; it should not reach farther down for its subject. If the reporter has not placed the main point of the story in the lead, it should be rewritten to do so.

This applies to hard-news stories. The lead of a feature need not be based on the most important fact, nor need it constitute a summary of the story. It is a serious error to reach down into a hard-news story for some subsidiary fact and base the headline on it.

## Faculty Senate President Resigns

### Griffith Blames Health Problem For Resignation

## Be Specific

Headlines sould be specific and convey something meaningful in themselves:

**Election Poll Shows Variety of Feelings**

(dealing with a poll on reactions to election results) was inane. Any poll is likely to show a variety of feelings. The headline should have told what the predominant reaction was, namely, that the respondents on the whole were disappointed with the way the election turned out. And *election poll* is redundant.

## Past Tense, Passive Voice

News editors and copyreaders should understand the difference between the past tense (ordinarily not used in headlines) and the passive voice.

Take, for example, a story about a special program for music critics. The headline read

**Graduates Win $5,000 Grants**

which says little, and worse, wholly omits the distinctive thing about the story—that the grants were made to MUSIC CRITICS.

It turned out that the copyreader had written a much better head,

**Grants Awarded To Music Critics**

but it had been rejected because it was in the passive voice, which indeed it was. A passive verb in a head is to be avoided BUT ONLY IF AN EQUALLY GOOD HEAD CAN BE WRITTEN IN THE ACTIVE VOICE. Many heads can be written meaningfully only in the passive. If there is a choice between a passive head that says something and an active head that does not, as in this instance, USE THE PASSIVE VOICE. A verb in the passive voice is one that acts on the subject. In headlines, the auxiliary that is necessary to put a verb in passive form (in the example, *are*) is usually omitted, but may be stated to fill out the line.

When a headline contains a past-tense time element (such as *August* in the example below) the verb should be in the past tense:

**Employment in U.S. Rose During August**

(not "Rises During August")

## Length of Lines

A fairly uniform length of line is desirable in headlines for the sake of appearance, but do not lose sight of the fact that THE PURPOSE OF THE HEADLINE IS TO TELL WHAT IS IN THE STORY AS SPECIFICALLY AS POSSIBLE.

Remember, in writing a head THE SENSE MUST COME FIRST. A uniform count is desirable, within reason, but this is a mechanical consideration and is secondary. Remember this

principle: if it is necessary to read the story to understand what the headline means, the headline is no good. A difference of as much as two units in the length of lines is allowable. If one of the lines is longer, it should preferably be the TOP LINE. But this is not absolute either.

## Names in Headlines

Names of people should not be used in headlines, except for obituaries, unless the reader can be expected to recognize them. This requires the application of judgment. A good test to apply is whether the headline writer recognizes the name himself. If he does not, he should not expect the reader to. What names are recognizable depends on the audience a newspaper reaches.

The name *Hoover* became somewhat ambiguous for headline purposes because there were two extremely well-known Hoovers, Herbert and J. Edgar. Even in an obituary headline, a characterization might well be preferable to a name; for example, "Retired Professor" would tell more than "J. Willard Frothingham."

The general rule for the use of abbreviations in headlines is that they may be used only the same way as in text. Names of days (*Tues., Wed.*) may not be abbreviated; nor may names of months (*Jan., Feb.*) unless followed by a date. *L.A., S.F., N.Y.,* and *U.S.* are permissible, however. Headline writers may freely switch between figures and words, disregarding the rule that governs text.

## Attribution in Headlines

If a headline is based on a speech or statement that constitutes a prediction, evaluation, or other form of opinion, it must be attributed. That is, the headline must clearly indicate that the statement is someone else's idea. Stating an opinion flatly in a headline, a common error, gives the reader the impression that it is fact, or that the *Daily Trojan* believes it to be fact.

## Subheads

Subheads should be placed between paragraphs at regular intervals about 15 lines apart, and should always be more than one word. The best subhead is like a headline; it contains a subject and a verb ("New Tests Needed") but it may be a label ("New Addition") and unlike a headline, it may begin with a verb ("Earns Degrees"). Subheads are written by the copyreader as he edits the copy. If, when a story is placed in the page, it wraps in such a way that a subhead comes too near the bottom or the top of the segment of the story in a given column, the subhead should be struck out. The subhead preferably should be based on the paragraph immediately beneath, rather than on something lower down.

The purpose of subheads is to break up a story and make it more attractive to the reader by giving it a more open appearance. Subheads should not express opinions or points of view without attribution, any more than headlines or text. Usually quotation marks take care of this ("Witness Lied").

## University Identification

In the *Daily Trojan*, we can usually assume that people and activities are part of the university unless otherwise identified. Example: a headline that read "USC Dean Sees/Cultural Changes." Not only was *USC* unnecessary, but it used up space that could have made the headline more specific. There are many deans at USC, but this was the dean of the School of Music, and thus the headline would have been improved if it had said "*Music* Dean . . ."

## Checking Headlines

Every headline in the paper must be checked by the news editor in charge to see that it accurately reflects the story and that it is typographically correct. This is one of the news editor's principal responsibilities.

Similarly, no headline should be set in type without having been checked, in itself and against the story, by someone other than the writer of the head. Preferably such checking should be done by the news editor in charge, who has overall responsibility. Heads should be checked again on the page proof to be sure they are pertinent and that they are matched with the correct stories. This applies also to cutlines.

## Introducing Errors

Some of the errors in the *Daily Trojan* would not have appeared if the stories had not been copyread. That is, copyreaders often INTRODUCE errors, by carelessness or ineptitude or misdirected zeal.

Above all, copyreaders must STAY ALERT. We once had a headline that read, "Company /To Honor/Two Coeds." But the "coeds' " names, as given in the story, were Carl Burnett and William Barraclough.

## Holdover Proofs

Holdover copy (copy that is still alive but did not get into the paper) must be read carefully for several reasons: first, to decide whether it is still good or must be killed; second, to correct time-elements, and third, to correct proofreading errors that may not have been caught.

## Bylines

Editors should exercise care in giving bylines. There are, in general, two reasons for bylines. One is to reward a reporter for a superior performance. The other is to identify the writer as the author of opinion expressed in special columns and in reviews of performances. Indiscriminate use of bylines devalues them. Bylines may be awarded only by the editor or those to whom the authority to do so has been delegated.

## Lists of Names

When publishing long lists of names, break them into paragraphs of three or four lines each, and simply continue the listing, ending each paragraph with a period. Do NOT begin successive paragraphs in such a list with such devices as "*Also* . . ." or "*Others named* . . ." or something

of this kind. These devices often suggest that the people named are being ranked or classified, or that some are more important than others.

In publishing such lists, as for example the Dean's List, special care should be taken at every stage to be certain none of the names have been omitted. Such lists are usually divided according to letters of the alphabet, and some segments may be left out owing to carelessness.

## Quotations

Copyreaders should NEVER transform indirect quotations in copy into direct quotations. This leads to misstatements and to justified indignation on the part of the person being quoted. The writer of the story is the only one who knows exactly what the speaker said and what he himself has paraphrased. When direct quotes are shortened, great care must be taken not to distort or give a misleading impression of what was said. In general, compressing direct quotes is a dangerous business.

Obvious lapses in grammar should be corrected. If an important factual misstatement is made in a direct quotation, the true state of affairs may be pointed out by the reporter in a succeeding, perhaps parenthesized, statement, or by an editor's note.

Copyreaders and proofreaders should doublecheck to ensure that quotations both open and close; that is, that the quotation marks are not left off either end.

Do not repeat attributions of a speaker in a continuing direct quotation. After once specifying *Dr. Jones said*, simply continue with the quotation. If the same quotation runs to more than one paragraph, leave the quotation marks off the ends of all but the last paragraph, but use them at the beginning of each paragraph of the continuing quotation.

## Letters to the Editor

Everything that appears in the paper requires editing for conformity to style (except, of course, direct quotations from books and other publications). This applies to contributed columns and letters to the editor. Letters that are gibberish (of which we have printed a number) should be rejected entirely. Return them to the author with a polite note asking him if he can restate his ideas more clearly (or more briefly, as the case may be).

Use a standard format and typography for the signatures (JOSEPH BLOW, Senior, Economics). When a letter refers to something in a previous edition, look the material up and insert the date of the issue (*Daily Trojan*, Oct. 4) after the reference in the letter.

Letters should have misspellings corrected as well as stylistic deviations. There is a tendency to let letters run too long. They should be cut in accordance with their interest.

Do not allow letter writers to refer mistakenly to a column or a news story as an "editorial." Correct the identification.

Do not carry letters over the name of an organization (e.g., Trojan Knights); require the name of someone acting and identified as a spokesman for the organization.

Do not permit a letter writer to address some person or organization directly by saying "you"; change it to the third person, e.g., "the marching band," "it," "he." The only exception is a comment directed at the editor himself, since of course letters to the editor are letters to the editor.

It is best, as in ordinary headlines, to avoid stating an accusation or a controversial conclusion taken from a letter in the heading over the letter. Such statements, as in ordinary headlines, require attribution, e.g., "University Going to Dogs" vs. "University Criticized." By flatly stating an opinion in a letter heading the newspaper takes a measure of responsibility for it, or appears to concur in it.

## Numbers

Stories containing numbers require particular care. If a total is broken down into figures that add up to it, the reporter and copyreader should carefully check and see that the figures actually do make that total. If a person's age and year of birth are both given in a story, the dates should be checked at all stages—writing, copyreading, proofreading—to ensure that they correspond properly. Percentages should be worked out to ensure that they are accurate. Don't take anything for granted; mistakes are very common.

## Urging Attendance

Such statements as "All interested are urged to attend" or "All students and faculty members interested are invited" should be edited. If people are interested, they will attend. Say simply: "The public is invited"; or "Faculty and students are invited." The *Daily Trojan* should not put itself in the position of urging attendance.

Nor, ordinarily, should the reader be addressed directly ("You can get the information from..."). Similarly, news stories do not call for the use of *we* ("We can vote as we please"), referring to the readers of the paper, or referring to the United States ("We took the position that..."). Be impersonal in news stories.

## Choppy Modifiers

"The woman, unmarried, lived alone," illustrates choppy insertion of a modifier. The sentence is too abrupt and condensed. Better: "The woman, who was unmarried, lived alone."

# PICTURES

The only way to prevent errors and inconsistencies in cutlines is for the writer to have full knowledge of the story the picture accompanies. Preferably, cutlines should be done by the writer of the story. If this is not feasible, the writer of the cutlines must read the accompanying story. Errors in cutlines often result when they are written in the office after the accompanying copy has been sent to composition, and the information available about the picture is sketchy and inadequate.

A reporter should be sent out with a photographer on every assignment to get the identification of the people in the picture. The reporter should then write the cutlines, with the assistance as necessary of a copyreader or editor. If a story accompanies the picture, preferably the reporter writing the story should get the identifications. The reporter is responsible for the correct spelling and correct sequence of the names. Pictures attract a great deal of attention, and accuracy here is of the utmost importance.

Photographers not accompanied by reporters must be intructed to get full and correct identifications of the people in the pictures they take.

Photographers should be instructed NOT TO REVERSE pictures when making prints. This leads to reversing the identifications, which usually are noted down when the picture is taken. Every print must be examined by a responsible editor before the plate is made to ensure that the order of the identifications in the cutlines is correct.

Every identifiable person in a picture MUST BE IDENTIFIED in the cutlines. Be certain the order is correct and that the names are spelled right. Cutlines must be checked carefully at every stage of the publication process, all the way through to the page proof.

Remember that if cutlines are written from a negative, the order of the figures in the picture is the opposite of what they will be when the picture appears in the paper; that is, what is left to right in the negative will become right to left in the paper.

When writing cutlines, say *from left* or *at left*; not (l) or (l-r).

When some people in a picture are seated and others are standing, it is well to identify them by this fact ("from left, seated . . ."), rather than by saying *bottom* and *top*. *Bottom* and *top* are more appropriate when there are three rows or more: "bottom row, from left . . .; middle (or second) row . . .; top row . . ."

Do not mix up present-tense verbs and past time-elements in the same sentence in cutlines. Example: "Mary Smith of Claremont tosses a snowball while Bill Jones scoops up a handful of snow as they frolic on Mt. Baldy yesterday." Either change the *tosses* and *scoops* to *tossed* and *scooped*, or put *yesterday* in the next sentence, where it will not conflict with verbs in the present tense.

When writing run-ins for cutlines, do not repeat what is in the headline. Sometimes we get the same idea served up in the same words in headline, cutlines, and lead.

No picture should be reproduced in a large size unless it is of excellent quality. By blowing up poor pictures we unnecessarily call attention to their low quality.

## Cropping

Pictures should be cropped (that is, trimmed) to eliminate unessentials and to focus attention on the subject. Cut out dead and meaningless expanses of sky or foreground. Don't leave someone's shoulders or the back of his head protruding into the picture; cut into the side of the next figure, if necessary, to eliminate people you do not want to depict. If the cropping must be done by the photographer in making the print, he should be fully instructed on this point, and his cropping should be checked by an editor before the print from which the plate will be made is developed.

When mug (or head) shots are run side by side, the head sizes should be the same, or as nearly the same as possible. Disparate head sizes create a poor effect. Further, the heads should be positioned similarly within the picture. Leave a little space above the head in cropping a mug shot. A mug shot usually should be no more than one column wide.

# PROOFREADING

Sometimes there is uncertainty about what kind of corrections may be made on proofs. Editing, involving choice of words, changing construction of sentences, and the like should be performed ON THE COPY, not on proofs.

Technically, only mistakes made in setting the type should be corrected in reading proof. But as a practical matter any error such as a misspelled word or name, SHOULD BE CORRECTED on proofs even if the error was not caught in editing the copy. Do not make corrections involving changes in sentence structure on the proof.

Ordinarily, do NOT correct style errors—abbreviations, capitalization—on proof. This should be done on the copy before the type is set. The rule to apply in this case is do not correct unless the error is of a kind that would be noticed by the reader.

Proofreaders should remember that when an error is marked on proof, the compositor resets not just the wrong letter or word, but the whole line, or, if additional words are introduced, as much as the whole paragraph.

Consequently, it is possible for the compositor to correct the error, but at the same time to make a new error in another word. When corrected proofs are being checked, therefore, it is not enough to check just the original error. It is necessary to read the whole paragraph in which the error occurred. A check should also be made to ensure that corrected lines have been put in the right place, and that nothing has been omitted.

When page proofs are checked, the end of every story must be checked to see that the last sentence ends, and that a line has not been dropped.

Jumps must be checked to see that they refer to the right page and also that they read across from the front page to the jump page.

When a story wraps from one column to the next, a careful check should be made on page proof to ensure that the text follows properly from the bottom of one column to the top of the next. All too often lines are omitted at this point.

Cutlines should be read word for word on page proofs as a final check to see that they are matched with the right pictures, and also to see that they correctly identify the people pictured.

One of the things proofreaders (and copyreaders) should keep a sharp watch for is quotations that open and fail to close, or close and fail to open.

Division of words at the ends of lines is done by the computer, sometimes incorrectly. If words are incorrectly divided, CORRECTIONS MUST BE MADE. If there is any doubt where the word divides, CONSULT THE DICTIONARY. For example, *achi-evement*, *for-mer* and *exe-cutive* are incorrect divisions. Correctly, *achieve-ment*, *form-er*, *exec-utive* (or *ex-ecutive*). Division into syllables in dictionary entries is indicated by heavy dots.

# STYLEBOOK

All staff members, beginning with reporters, are expected to master these principles and to follow them scrupulously in writing and editing copy for the *Daily Trojan* and also for classwork.

The aim has been to make the stylebook as simple and consistent as possible. The purpose of a stylebook is not to impose a farrago of arbitrary and superfluous rules on staff members, but rather to simplify the job of writing and editing, and to ensure consistency in such things as capitalization and abbreviation. This helps to give our readers the impression we know what we are doing.

This stylebook does not go into grammatical questions. If one arises, consult Perrin's *Writer's Guide and Index to English*, which will be found in the Journalism Library. It is a good book, incidentally, for anyone in journalism, public relations, or related fields of study to own, together with a desk dictionary, such as *Webster's Seventh New Collegiate Dictionary*, the *American College Dictionary*, or the *New World Dictionary*. Pocket dictionaries are virtually useless except for spelling.

To make this stylebook easy to consult on specific points, each paragraph has been numbered. In the index at the end of this handbook, entries referring to these paragraphs are given in parentheses. Numbers not in parentheses refer to pages.

## Capitalization

Capitalize:

(1) All formal and official titles standing before a name: President Hubbard, Superintendent Maloy, Sheriff Armbruster, Prof. Caldwell, Coach Wilson.

(2) DO NOT capitalize titles that appear AFTER a name, or that stand alone, or as appositives: *George Maloy, superintendent of schools; Arthur Wilson, professor of history.* Legislators should be identified by party and constituency in this manner: *Sen. Edward Brooke (D-Mass.); Assemblyman Alan Sieroty (D-Beverly Hills).*

(3) There are some exceptions to the rule of not capitalizing titles when they stand alone: *President* and *Chief Executive* in reference to the President of the

United States are uniformly capitalized. Capitalize *First Lady*, but not *presidential*.

(4) *Coach* and *chairman* are considered titles and are capitalized when they stand as such before the name: *Coach Joseph Blow; Chairman Rena Rowe*.

(5) DO NOT use nor capitalize so-called occupational or false titles: *actress Candice Bergen; steelworker Herman Armstrong*. Place such designations BEHIND the name, as appositives: *Candice Bergen, the actress; Herman Armstrong, a steelworker*.

Avoid the hybrid of false title and appositive that is even worse than the false title: "Summer courses will be taught by visiting lecturer, Harvey Jones." Correct: "will be taught by *a* visiting lecturer, Harvey Jones." (or *by Harvey Jones, a visiting lecturer*).

Do not use such illiterate constructions as "He was accompanied by wife Louise" ("by *his* wife, Louise"); "They were met by old friend Herman Aardvark" ("by *their* old friend, Herman Aardvark").

(6) In general, we use the up style for capitalization, which means that we capitalize the generic term as well as the specific proper name. Examples: *Mississippi River, Roosevelt School* (not *Mississippi river, Roosevelt school*). This principle applies to names and designations of all kinds—committees, buildings, geographical features (*Stonewall Mountain*), and figurative appellations (*Trojan Horse, the Cardinal and Gold, Old Glory*).

(7) Otherwise, we follow generally accepted practice in capitalization. If you are in doubt about some term, look it up in the dictionary (there is a Webster's Unabridged in the newsroom), and if the term is described as *usu. cap.* (usually capitalized), CAPITALIZE it. Capitalize subdivisions of the government: Congress, House, Senate, Legislature, Assembly, Department of Commerce, Superior Court, etc.

(8) There are two problems of capitalization that give particular trouble on a university campus. One relates to the names of studies or courses. They are NOT capitalized UNLESS they are languages: *journalism, mathematics, political science, French, English, Greek*; or unless the course number appears with them: *Philosophy 110*. In other instances when a word modifies a number, capitalize the word: *Room 110, Division 6, No. 1*. Do not capitalize names of degrees when spelled out: *doctor of philosophy, master of arts*, although ordinarily these are abbreviated (Ph.D., M.A., etc.).

(9) The other problem relates to names of subdivisions of the university. In conformity with our general rule, we capitalize these uniformly: School of Journalism, English Department, College of Letters, Arts, and Sciences, Division of Humanities.

(10) Some localisms are capitalized: *the Row, Southern California*. But not *university* standing alone, in reference to this or any university. Capitalize *Judicial* in reference to Men's (or Women's) Judicial. Make it *Von KleinSmid Center* (*VKC* should be used in headlines only); but *Dr.* (or *Chancellor*) *Rufus B. von* (small v) *KleinSmid*. Make it *Bay Area, Southland*. Make it *Daily Trojan* in text (*DT* in headlines

only). *Caltech* may be used after *California Institute of Technology* has been named in full. Make it *Black Students Union* (no apostrophe).

(11) We capitalize these terms, which sometimes cause uncertainty: *North, South, East, West* (and *Northwest*, etc.) in reference to sections of the country, as well as adjectives derived from them: *Northern abolitionists, Southern cooking*. Make it *East Coast, West Coast*. Also capitalize the *West* in reference to the non-Communist world; the *East* in reference to the Orient. But *southern Los Angeles, eastern Wyoming*. Other terms: *Negro, Black* (in reference to race), *Chicano, Red* in the sense *Communist*. Make it *Vietnam, Vietnamese*. Capitalize *Selective Service, Social Security, Medicare, Communist* (in reference to the party or a member thereof, but *communism*, the philosophy; similarly, *Democratic*, pertaining to the party, but *democratic* in the philosophical sense); *Army, Air Force, Navy, Marine Corps*; but *a marine, a sailor, a soldier*.

(11a) We DO NOT CAPITALIZE these terms; administration, the church, federal, federal government, nation, mass, communion (services), names of seasons (spring, fall, spring semester, fall semester), nor these designations unless they stand before the name as titles: *pope, pontiff, king, queen*, any more than any other title standing alone.

## Abbreviations

(12) ADDRESSES are abbreviated in this style: *11 E. 72nd St.* Abbreviate *St., Ave., Blvd., Rd., Ter.*, and *Dr.* in addresses; spell out *Point, Port, Circle, Plaza, Place, Lane*. In references to a street other than in an address with a street number, spell out the generic term (street, etc.) (We drove along Sunset Boulevard (NOT Sunset Blvd.); a crowd gathered at Main Street and 3rd Avenue (NOT Main St. and 3rd Ave.)

(13) Omit the periods in upper-case abbreviations like FHA and CIA. DO NOT coin such abbreviations, for example, by condensing *English Communication Program for Foreign Students* to *ECPFS*, or the (UCLA) *Board of Governors* to *BOG*. Such abbreviations are unreadable. Call the ECPFS *the program* and the Board of Governors *the board*. This kind of abbreviation has become a fad in newspapers, but it is something to avoid, not to copy. Obviously familiar abbreviations like USC (this is the accepted form, not SC), FHA, and UCLA are acceptable.

(14) Use the forms OK, OK's, OK'd. These will ordinarily occur only in headlines and not in text except in quoted matter.

(15) Use periods with lower-case abbreviations if the abbreviations form words, otherwise not: *c.o.d., f.o.b.*, but *mph, mm*. Lower-case and use periods with a.m. and p.m.

(16) Abbreviate the names of states ONLY when they follow the names of cities: *Fullerton,*

*Calif.*; but *the state of California* (NOT *state of Calif.*). Note that *Calif.* is the form of the abbreviation. If you are uncertain of the form of any other abbreviation, LOOK IT UP. Don't guess. Spell out *United States* as a noun; *U.S.* is OK as a modifier (*U.S. foreign policy*).

(17) DO NOT use abbreviations to designate buildings on the campus or its adjuncts. This university is too big for that; the abbreviations only confuse readers and force them to look up what they mean. *SAC* may be used for *Student Activities Center* in headlines only. Make it *Student Activities Center patio*. A complete list of university buildings and abbreviations is to be found in the Campus Directory. In campus buildings, rooms are identified in this style: *Von KleinSmid Center 200; Administration* (not Bovard) *349*. But *Room 400, City Hall*.

(18) Academic degrees occur in our columns frequently. Use them in this style: B.A. (or A.B.), M.D., M.A., Ph.D., LL.D., etc.

(19) Abbreviate *company* with the name of the company: *the May Co.* likewise *corporation (Corp.)* and *association (Assn.)*.

(20) Abbreviate titles uniformly WHEN THEY STAND BEFORE THE NAME: Sen. George Roberts, Sen. Roberts, Prof. Andrews, Gen. McTavish. Commonly occurring titles and their abbreviations: Sen., Rep., Prof., Gen., Lt., Capt., Maj., Col., Adm., Comdr., Gov., Lt. Gov., Supt., Atty. Gen. Abbreviate titles with both full name and with last name alone.

Do not use *Dr.* except for medical men (physicians, dentists, veterinarians). Make it *William Jones, professor of anthropology*, on first mention; thereafter, *Jones*. Do not give professorial rank (assistant professor, associate professor, professor) unless necessary. Often reporters get it wrong. Simply refer to a professor of any rank as Prof. (Smith). When it is necessary to give the rank, check it first in the *Campus Directory*.

*Prof* standing alone is OK in headlines but not in text. Avoid *instructor* as a synonym for *teacher* or *professor*; instructor is a rank in the teaching hierarchy, next below assistant professor.

(21) Do not abbreviate *President* as a title. President (NOT *Pres.*) Roosevelt.

(22) Do not abbreviate any title that comes after a name, or is used as an appositive: *Roger Jones, professor of history* (NOT *prof. of history*); *William Anderson, executive assistant* (NOT *executive asst.*).

(23) The title *Rev.* is a source of endless misuse. Let us simplify matters by applying it to Protestant clergymen only with mention of the full name: Rev. (or the Rev.) John Jones. Thereafter, make it *Mr. Jones* (with last name alone). Designate priests *Father*, rabbis *Rabbi*. NEVER refer to a priest or a rabbi as *Mr.*

(24) The use of *Mr.* is another source of confusion. We do not refer to anyone as *Mr.* with the following exceptions: a clergyman, as described above; the President of the United States; the subject of an obituary; and such designations as *Mr. and Mrs. Richard Roe*.

Whether the designation *Ms.* is used in the *Daily Trojan*, or whether women are referred to by their last names alone, is left

to the discretion of the editor.

(25) Names of months are abbreviated when dates are given, BUT NOT OTHERWISE: Dec. 24, 1964; but last December we went . . . (NOT last Dec. we went . . .). Do not abbreviate March, April, May, June, or July. Do not give the current year in a date unless a distinction is necessary.

(26) Days of the week are not abbreviated in ordinary text or headlines: *next Wednesday*, not *next Wed.*

## Punctuation

(27) This section will deal only with a few points that cause recurrent trouble. General principles of punctuation are expounded at length in Perrin's *Writer's Guide and Index to English*, a book in the Journalism Library.

(28) Quotation marks go outside periods and commas, and inside colons and semicolons. This is a matter of American printing practice. British practice puts the quotes inside periods and commas.

(29) When quoted material runs into more than one paragraph, leave quotes off the ends of all paragraphs except the last, but begin each succeeding paragraph with quotation marks. (This applies also to the use of parentheses in extended parenthetical material.)

(30) Use quotation marks around:

Direct quotations (the exact words of the speaker), and titles of speeches or lectures or programs. Use italics (indicated by underlining) for titles of books, movies, TV programs, plays, poems, musical compositions, periodicals, and foreign words.

Using italics correctly with the names of classical compositions is a tricky business, and requires some acquaintance with music. Do not italicize Beethoven's Symphony No. 5 (there are many symphonies, as there are many string quartets, sonatas, concertos, and other standard forms). If in doubt, call up someone who knows; in this case, someone in the School of Music.

(31) Excessive use of quotation marks is one of the worst vices of journalistic writing. Don't apologize for slang or for colloquialisms by putting quotes around them; if the terms fit the context or suit the needs of the story, use them without apology.

(32) Avoid the so-called fragmentary quote; that is, quoting a word or two of what a speaker has said. Do not put single words in quotation marks as direct quotes; there is no way for the reader to tell whether the quote is direct or apologetic. When you quote someone in a story, even fragmentarily, do so at least to the extent of a half-dozen words or more, and preferably in a complete sentence.

(33) Direct quotations add interest to a story, but do not quote just for the sake of quoting. That is, be certain that what is quoted has some special interest. It is stupid, for example, to directly quote someone on the time when a meeting will be held or some other commonplace fact. Use indirect quotation and attribution instead.

## Dashes and Hyphens

(34) The dash is formed on the typewriter by striking the hyphen twice: --. The dash separates, the hyphen joins. If you do not know the difference between the hyphen and the

dash, learn it. The common error is to misuse the hyphen for the dash, especially in headlines.

(35) Many common prefixes and suffixes are not hyphenated. This question can be solved by consulting the dictionary. Do this before jamming in an unnecessary hyphen.

(36) The following prefixes are set solid (no hyphen):

a, ante, anti, bi, by, co, counter, down, electro, extra, hydro, hyper, in, infra, mal, mid, multi, non, out, over, pan, post, pre, re, semi, sesqui, sub, super, supra, trans, tri, ultra, under, up. (There is a uniform exception when a capitalized word follows an ordinarily solid prefix: *non-Communist*, *post-Victorian*.)

(37) The following prefixes are hyphenated:

all-, ex-, no-, off-, self-, vice-.

(38) The following suffixes are solid:

down, fold, goer, less, like, over, wide, wise.

(39) The following suffixes are hyphenated:

-designate, -elect, -in, -odd, -off, -on, -to, -up.

(40) The hyphens are wrong in such constructions as "The building cost $12-million"; "The boy was 12-years-old." But: "A $12-million building"; "A 12-year-old boy." Make it from *2 to 4 p.m.* (not *from 2-4 p.m.*); but *April 6-9* (that is, April 6 through 9).

## Numbers

(41) Except as noted below, use figures for the numbers 10 and larger; spell out smaller numbers, both cardinals and ordinals. Numbers combined with fractions (5¼, 9½) are always given in figures, regardless of size, and this is true also of decimals: 7.3, 2.64. Scores, votes, house, street, and phone numbers are always given in figures, regardless of size. If two numbers in a sentence cross the dividing line (e.g., 9 or 10) use figures for both. These rules do not apply to headlines, where figures and words may be interchanged freely to make lines fit. Never start a sentence with a figure, regardless of its size; spell it out (Sixty-six students will . . .). If the figure is large, use some such device as "A total of 960 students . . ." (rather than "960 students" or "Nine hundred and sixty students").

(42) Round off large sums of money in this fashion: $2 billion, $18 million. Do not combine words and figures for numbers below the million mark: 400,000, 30,000, NOT 400 thousand, 30 thousand. Use the percent symbol (%) in preference to *per cent* or *percent*. Give sums of money and time of day in this style: $10, 50 cents, 9 a.m. (NOT $10.00, $.50, 9:00 a.m.). Make it *8 p.m. today* (not *tonight*, which is redundant) or *at 8 tonight*.

(43) Use the comma with four-digit numbers and larger: 1,275 (not 1275).

## Spelling

(44) There is only one principle to apply to spelling, and that is: Either you are absolutely certain a word is correctly spelled, OR YOU LOOK IT UP. Nothing casts discredit on a newspaper like misspellings. The quality of writing, the enterprise in reporting, the artistic sense and news judgment shown in makeup all go for nothing if the paper contains misspelled words, which

strike the reader as an indication of ignorance in general.

(45) Spelling is the responsibility of the reporter in the first instance, but it should be checked all along the line; particularly names and words that are unusual. A reporter should never take down a name, even the commonest, without asking how it is spelled. There are various ways of spelling some of them, for example: Katherine, Kathryn, Catherine; Ann, Anne; Linda, Lynda. Avoid referring to people by nicknames or clipped forms: *Mike, Al.*

(46) Names of the members of the staff of the university MUST BE CHECKED in the *Campus Directory*, the red-bound phone book a copy of which is available in the city room. Some names that frequently appear give special trouble:

Dr. Totton J. Anderson (NOT *Totten*).

Dr. Rufus B. von KleinSmid (precisely in this form).

Dr. Carl Q. Christol (NOT Cristol).

Dr. Edward N. O'Neil (NOT O'Neill).

Dean Joan Schaefer (NOT Schaeffer, Schaffer, Shaffer).

Childs (NOT Child's) Way.

Sen. Fulbright (NOT Fullbright).

NEVER allow a name to appear with one initial (J. Doakes); use full first name (John Doakes), first name and middle initial (John W. Doakes), three full names (John Wilson Doakes) or two initials (J.W. Doakes). The form chosen should be that used by the owner of the name.

In general, delete middle initials and middle names from the names of students as given in press releases and the like, but not from the names of nonstudents. Names of university staff members should follow the forms given in the Campus Directory.

The University Senate is no longer in existence; it has been superseded by the FACULTY SENATE. It's the School of Journalism, NOT Journalism Department.

(47) Names of students should be checked in the student directory or the bound books of IBM registration sheets that are readily available in the office of the vice president of student affairs in the Student Union.

(48) Be certain titles of staff members are correctly given. Students should generally be identified by class and major (Joseph Blow, economics senior).

(49) The checking of spelling, especially of unusual names or terms, should extend all the way to proofreading.

(50) In general, we use traditional or conventional spellings when there is a choice: *cigarette* (not *cigaret*), *employee* (not *employe*). Make it *theater* in general references; but *Stop Gap Theatre*.

(51) *Alumnus* is male, *alumna* and *alumnae* (plural) are female. Use *alumni* for males or for a mixed group.

(52) Misspellings and Confusions.

The following list of misspelled and confused words should be mastered. The brief definitions given here are intended to illustrate distinctions, not to substitute for the fuller exposition in a dictionary.

accept, except. To accept is to

receive ("accept an appointment"); to except is to exclude ("freshmen were excepted from the rule").

accommodate (not *accomodate*).

achieve (not *acheive*).

adviser (preferred spelling; not *advisor*).

affect. Often confused with *effect*. *Affect* is always a verb, except for a specialized use as a noun in psychology that is rarely found in writing aimed at a general audience. *Affect*, then, means *to influence*: "the moon affects lovers." *Effect*, as a verb, means to accomplish: "effect a compromise; effect a solution." *Effect* as a noun means *influence, result*: "the scolding had no effect on him; the effect was confusion." Never *affect* in this connection.

allege (not *alledge*).

all right (not *alright*; though this form is now recognized by Webster III, the two-word form greatly predominates and is thus still preferable).

anoint (not *annoint*).

asinine (not *assinine*) though *ass* (*donkey, jackass, blockhead*) and *asinine* are related.

as far as. Requires completion by *is concerned* or *goes*: "as far as the money *is concerned*."

barbiturate (not *barbituate*).

bass. The musical term: *bass viol, bass part*. Often confused with *base*, meaning *low, depraved: base conduct*.

boundary (not *boundry*).

calendar (not *calender*).

capital, capitol. The capital is the city ("The capital of California is Sacramento"); the capitol is the building ("the dome of the capitol").

chaise longue (not *chaise lounge*, though this form is recognized by some dictionaries. *Chaise longue* was originally French for *long chair*.)

chords. See *cords, chords*.

cite. See *sight*.

compliment, complement. To compliment is to praise. ("He complimented me on my French accent."). To complement is to complete or fill out. ("The tan sweater complemented her outfit").

congratulate. Invariably mispronounced *congradulate*, for some mysterious reason, over the air, and therefore sometimes thus misspelled.

consensus. Usually misspelled concensus.

cords, chords. Most often confused in the expression *vocal cords* (not *chords*, the musical term for a harmonious pattern of tones).

couldn't care less. The form of the expression, long since a cliche; *could care less* reverses its sense.

dairy. A place where milk is processed; often confused with *diary*, a personal record of daily doings.

develop (not *develope*, though Webster III recognizes this variant).

diminution (not *diminition*, an error prompted by the influence, apparently, of *diminish*) or *dimunition*.

dispel (not *dispell*).

ecstasy (not *ecstacy*).

effect. See *affect*.

excel (not *excell*).

except. See *accept, except*.

exhilarate (not *exhilirate*).

existence (not *existance*; also *existent, nonexistent*).

exorbitant (not *exhorbitant*).

extol (not *extoll*).

exuberant (not *exhuberant*).

fictitious (not *ficticious*).

first come... The expression is "first come, first served"; not "first come, first serve," which is meaningless.

flaunt. Often confused with *flout*. To flaunt is to display ostentatiously. ("He flaunted his learning"). To flout is to defy. ("He flouted the law by speeding").

fluorescent (not *flourescent*; the word is derived from *fluorine*).

grammar (not *grammer*).

grisly. Often confused with *grizzly*. Grisly means horrible: "The dead were a grisly sight." *Grizzly* is an adjective meaning *gray*, though the usual form is *grizzled*.

harass (not *harrass*).

height (not *heighth*, an error that is probably traceable to mispronunciation).

hoard, horde. Sometimes confused. A hoard is a hidden supply or something stored up ("a hoard of gold"); as a verb, the word means to make such an accumulation. A horde is a throng or swarm ("a horde of insects").

hypocrisy (not *hypocracy*).

idiosyncrasy (not *idiosyncracy*).

imply, infer. Often confused. To imply is to suggest, hint at: ("He implied we were dishonest.") To infer is to draw a conclusion: ("We inferred that he did not trust us.") Only the speaker can imply, only the hearer can infer.

inasmuch as (not *in as much as*).

infer. *See imply, infer.*

inoculate (not *innoculate*).

interfered (not *interferred*).

irregardless. Generally considered an error for *regardless*, though recognized by Webster III.

its, it's. Perhaps the commonest, as well as the most ignorant of confusions. *Its* means *belonging to it*. ("The cat was licking its fur"). *It's* is the contraction for *it is* ("It's a fine day").

judgment (preferred spelling; not *judgement*).

kick off. A wornout stereotype for *begin, open*. Leave it to football.

lay. Past tense of *lie* ("We lay on the grass"—not *laid*).

lead; led. *Lead* (pronounced *leed*) is a verb meaning *conduct, direct* ("Lead me to your taker"; "Lead us not into temptation"); as a noun (pronounced *led*), it is the name of a metal. *Led* is the past tense of *lead*, the verb ("Led out of the darkness"). Thus the past of *mislead* is *misled*.

legitimate (not *legitamate*).

liaison (not *liason*).

libel, liable. There is no excuse for journalists to confuse these terms. *Liable* means *subject to*. ("He was liable to arrest"). *Libel* is the basis of suit for defamation.

marshal (not *marshall*, though this form is recognized by Webster III).

media. The plural of *medium*; thus, *the media are* (not *is*). There is no such word as *medias*. "A medium of communication"; "All media were represented."

memento (not *momento*).

mislead, misled. See *lead, led*.

missile (not *missle*).

nickel (not *nickle*, though this form is recognized by Webster III).

occasion (not *occassion*).

oscillate. Often confused with *osculate*. To oscillate is to move to and fro; a fan may oscillate. To osculate is to kiss.

Philippines (not *Phillippines*).

pore, pour. Often confused. To

*pore (over)* is to examine studiously; one may pore over a book. To *pour* is to tip out of a container ("Pour the water from the pitcher").

precede. Often confused with *proceed*. To precede is to go ahead of: ("The bishop precedes the priests"). To proceed is to go forward: "Let us proceed". There is no such word as *procede* or *preceed*.

principal, principle. *Principal*, as an adjective, means *leading, chief* ("the principal reason"); as a noun, it means a chief figure ("the principal of a school") or a sum of money on which interest is calculated ("principal and interest"). *Principle* is a noun meaning a general or fundamental truth or a rule of conduct.

privilege (not *priviledge*).

prophecy, prophesy. *Prophecy* (rhymes with *see*) is the noun: ("He uttered a prophecy"). *Prophesy* (rhymes with *sigh*) is the verb: ("They prophesy rain").

quandary (not *quandry*).

receive (not *recieve*).

refute. To refute an argument is to demolish it, not merely to rebut or contradict it.

reign, rein. Often confused. A reign is a period of rule ("Queen Victoria's reign was a peaceful and prosperous era"). A rein is a line used to control a horse. The confusion oftenest arises in the expression *free rein* (not *reign*).

renown (not *reknown*).

resistance (not *resistence*).

rhythm (not *rythm*).

role, roll. Often confused. A role is a part that is played. ("He took the role of Scrooge"). A roll is a list, in the sense oftenest confused: *welfare rolls*, not *roles*.

sacrilegious (not *sacreligious*).

separate (not *seperate*; one of the commonest of errors).

siege (not *seige*).

sight. Often confused with *cite, site*. A sight is something seen ("a grisly sight"). To cite means to summon, quote ("He was cited for speeding; The professor cited Shakespeare"). A site is a location ("the site of the building").

similar (not *simular*).

species. Often confused with *specie*. A species is a specific classification of animal: *the human species*. Specie is coin ("payment in specie").

stationary, stationery. *Stationary* means standing still ("a stationary engine"). *Stationery* is writing paper ("pink and blue stationery").

statue. A sculpted image; sometimes confused with *statute*, a law.

supersede (not *supercede*).

viscous, vicious. *Viscous* means not flowing readily; oil is viscous. *Vicious* means *depraved, immoral*.

weird (not *wierd*).

who's, whose. *Who's* is the contraction for *who is*; *whose* means *belonging to whom* ("Who's in charge here?"; "The rose whose bloom has fled").

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